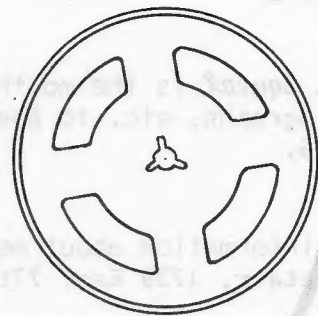


# TAPE SQUEAL



**INDIANA RECORDING CLUB, INC.**

Volume XXII -- Nos. 4 and 5 ; April-May, 1981

## WHY WAS I SCARED?

by Janet Perry #2162

Hi! I am a new club member as I joined within the last two months. Nothing unusual, right? To older members, they think nothing of it.

The thing that seemed to inspire me to join was the lending libraries and to rid my fear of how the voice sounded on tape. So I sent in my membership fee and application and joined. Still not unusual, until I received my welcoming tape. I thought to myself, "So this is one of those record-your-voice clubs. I'm scared. I can't do it."

Even before I joined IRC, I was scared to record my voice because of how it would sound on tape. I had several pen pals who had wanted a tape of my voice, but I declined because I was afraid. Then I started thinking about the thing that had made me scared about recording. It was while I was in college several years ago. In a class I took, they recorded everyone's voice. When I heard mine, it wasn't the voice I heard every day.

Well, as a new member, I received a tape from a club member and played it. I thought nothing more about it. The tape laid around the room for a week unanswered until the day when I received a tape from a different club member. I thought about it, prayed about it, but couldn't sleep that night.

I told myself the next day, "You've got to answer the tapes. One rule of the club is to be prompt in sending back tapes." I just couldn't do it. I was still afraid. I thought, "I had to do it whether I wanted to or not." So I started...push button, 1, 2, 3, go! Nothing...stop! Again I pushed the button, but this time I stumbled over my own teeth and tongue. Once more I started and finally got through the first tape. Great, as long as I didn't have to hear it. Tape number two. I was still scared, but a little less uneasy.

By the time I had finished both tapes, I wondered why I had to be scared and afraid all along. There's nothing to it! As a new member, I think I will enjoy this club very much. I sure hope so!!



*Tape Squeal* is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news information, photographs, etc. to Sharon A. Moore, Editor, 4215 North Oxford Street, Indianapolis, Indiana, 46205.

For information about membership in the INDIANA RECORDING CLUB contact Eleanor Davies, Secretary, 1729 East 77th Street, Indianapolis, Indiana, 46240. Telephone (317) 251-7048.

Please send all changes of address and directory data to Eleanor Davies, 1729 East 77th Street, Indianapolis, Indiana, 46240.

Your INDIANA RECORDING CLUB Board of Directors consists of Dennis Burcher, President; Bill Tillet, Vice president; Eleanor Davies, Secretary; John Oliver, Treasurer; Bill Endicott, member; and Gene Scott, member.

### TO ALL NEW MEMBERS (In the United States)

When you receive your welcoming tape please return the accompanying postcard to the committee chairman, Bill Kearney, 2625 West Jefferson Road, Kokomo, Indiana, 46901.

## TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

JIM HOLT, S-3, would like to exchange video tapes with anyone having color camera and VCR. He has Beta with access to VHS playback and plans to be able to record both formats.

PAUL BRIANS, S-7, has a special collectors' item for Dave Brubeck fans and will trade for jazz or whatever.

SULEMAN CURRIM, S-31, is looking for someone to tape with. He is interested in public speaking and communication, music, psychology, creative writing and teaching. "Tell me about yourself on cassette. I will answer. Maybe we can become friends."

RICHARD F. BALZ, D-21, is looking for a tune recorded by Eddy Howard called "A Million Dreams Ago". Also a tune recorded by Tiny Bradshaw called "Soft". Will provide the tape necessary, cassette or reel.

Dreane Swanson, S-30, is selling two OTR records --The Adventures of Superman and The Adventures of the Shadow-- for three dollars each. She is also selling 27 Elvis Presley records, never played, for the best offer above \$80. And a stereo cassette recorder w/AM/FM radio, all stereo connections, complete with power cord, runs on batteries or electricity, only 3 months old in excellent condition for \$195.

JOHN POND, S-24, would like to talk with any fisherman on tape, R-R or otherwise. Send tape. Also interested in starting a blind R-R tape journal. Would like to talk to anybody interested in the Lions International. Send tape.

PAUL BRIANS, S-7, would like to get a copy of the National Public Radio version of Star Wars in stereo. He will trade other science fiction or whatever for a copy. He is also looking for "A Hitch-hiker's Guide to the Galaxy".

MARVIN OPPENHEIM, S-13, is looking for a copy of The Mystics "Darling I Know Now" backed with "Sunday Kind of Love", #3104 Laurie Records. Will supply tape.

ERNIE GREENE, S-8, would like to tapespond with those who have an interest in: motion picture sound tracks( will exchange copies to create a library). Collectors welcome or appraisals made on your albums or 78s.

## CENTRAL AMERICA

COLUMBIA, VENEZUELA, BAHAMAS,  
BERMUDA, CARIBBEAN

OZ	1st CLASS SURFACE	AIR MAIL	SMALL SURFACE PACKET	SMALL AIR PACKET
$\frac{1}{2}$	.30	.35	.23	.50
1		.70		
$1\frac{1}{2}$	.47	1.05	.35	.76
2		1.40		
$2\frac{1}{2}$		1.70		
3	.64	2.00	.52	1.02
$3\frac{1}{2}$		2.30		
4	.81	2.60	.69	1.28
$4\frac{1}{2}$		2.90		
5	.98	3.20		
$5\frac{1}{2}$		3.50	.72	1.54
6	1.15	3.80		
7	1.32		.92	1.80
8	1.49			
9			1.14	2.05
10			1.36	2.32
11			1.58	2.58
12	2.76		1.81	2.84
13				
14				
15				
16				

POSTCARDS ALL COUNTRIES

SURFACE MAIL 19¢  
AIR MAIL 28¢

26¢ each  
addl 2 oz

## EUROPE

SOUTH AMERICA  
Mediterranean AFRICA

OZ	1st CLASS SURFACE	AIR MAIL	SMALL SURFACE PACKET	AIR PACKET
$\frac{1}{2}$	.30	.40	.23	.60
1		.80		
$1\frac{1}{2}$	.47	1.20	.35	.96
2		1.60		
$2\frac{1}{2}$		1.95		
3	.64	2.30	.52	1.32
$3\frac{1}{2}$		2.65		
4	.81	3.00	.69	1.68
$4\frac{1}{2}$		3.35		
5	.98	3.70		
$5\frac{1}{2}$		4.05	.72	2.14
6	1.15	4.40		
7	1.32		.92	2.60
8	1.49			
9			1.14	3.06
10			1.36	3.52
11			1.58	3.98
12	2.76		1.81	4.44
13				
14				
15				
16				

FOR PACKET MAIL

USE GREEN  
CUSTOMS STICKER  
FORM 2976

46¢ each  
addl 2 oz

## AFRICA

ASIA  
All other countries

OZ	1st CLASS SURFACE	AIR MAIL	SMALL SURFACE PACKET	AIR PACKET
$\frac{1}{2}$	.30	.40	.23	.70
1		.80		
$1\frac{1}{2}$	.47	1.20	.35	1.16
2		1.60		
$2\frac{1}{2}$		1.95		
3	.64	2.30	.52	1.62
$3\frac{1}{2}$		2.65		
4	.81	3.00	.69	2.08
$4\frac{1}{2}$		3.35		
5	.98	3.70		
$5\frac{1}{2}$		4.05	.72	2.74
6	1.15	4.40		
7	1.32		.92	3.40
8	1.49			
9			1.14	4.06
10			1.36	4.72
11			1.58	5.38
12	2.76		1.81	6.04
13				
14				
15				
16				

EFFECTIVE

MARCH 23, 1981

Prepared by  
Herman Lindemann, Jr.

66¢ each  
addl 2 oz



The Postal Corner will take up a little more space than a corner this month, brought about by changes in both domestic and international mailing rates. We've prepared extensive rate tables to help you find through the maze.

## The Postal Corner

by Herman Lindemann, Jr.

While the increases look small at first glance, percentagewise they are hefty in some cases. First Class is up 20 to 30 percent, while Third Class is up an average of 30%. Worse yet is the 50% increase for foreign 1st Class surface mail. Foreign Air Mail jumped only 14%. Biggest increase of all was in the foreign packet rates, which climbed a whopping 75 to 119 percent. The Special 4th Class rate for tapes, fortunately, went up a more modest 6%.

For those mailing tapes it will be important to study the rates closely. The rates for 1st Class and 3rd Class are the same up to 4 ounces so it would obviously be better to mail small tapes First Class. Over 4 ounces the best way to mail a tape is to utilize the Special 4th Class rate of 63¢. For returning club library tapes the library rates are 21¢ for 1 pound or less (two 5-inch reels or cassettes); 29¢ over 1 pound (two 7-inch reels, or one 5-inch and one 7-inch reel).

Canadian and Mexican 1st Class rates are the same as for the U.S.A. Such mail receives 1st Class treatment in the U.S., and Airmail service in Canada and Mexico.

U.S. Rates					Canada Mexico	
OZ	1ST CLASS	2ND CLASS	3RD CLASS	SPEC 4TH CLASS	1st CLASS	SMALL PACKET
1	.18	.15	.18	.63	← SAME AS U.S.A. 1ST CLASS RATES Receives 1st Class service in U.S.A. a. Air service in Canada and Mexico	← SAME AS U.S.A. 3RD CLASS RATES (USE CUSTOMS STICKER 2976) WEIGHT LIMITS: Canada 1 lb Mexico 2 lbs
2	.35	.33	.35			
3	.52	.49	.52			
4	.69	.59	.69			
5	.86	.69	.70			
6	1.03	.79				
7	1.20	.89	.92			
8	1.37	.99				
9	1.54	1.09	1.14			
10	1.71					
11	1.88	1.19	1.36			
12	2.05					
13	USE PRIORITY RATES	1.29	1.58			
14						
15		1.39	1.81			
16						
POSTCARDS 12¢ each						
NEWSPAPERS/MAGAZINES 10¢ each addl 2 oz						
					.86¢ to 2 lbs.	
					.23¢ ea addl 1b to 7 lbs	
					.14¢ ea addl 1b over 7 lbs	

We have taken the rather involved Postal Bulletin and compiled our own, easy reference rate tables. They are reproduced on this and the next page. Not everything is included, such as Parcel Post, because of space limitations, but the most common items are all here.

First thing to do is find the chart for the country you are mailing to. If you mail tapes often you should purchase a small postal scale so you can determine and affix the postage at home. Saves waiting in lines and being at the mercy of postal clerks, some of whom are not as knowledgeable as they should be.

For foreign mail small packet rates can be utilized for music or program tapes, but technically, personal talk tapes are required to go by 1st Class mail which can be rather expensive, especially if you send them by air.

Within the U.S. personal talk tapes can be mailed via 1st Class, 3rd Class or Special 4th Class.

We hope the tables will be useful and we suggest you keep them in a convenient place for future reference. If you have problems or questions please write to your Postal Advisor.

Herman Lindemann, Jr.  
837 Northumberland Dr.  
Schenectady, NY 12309

## EDITOR'S COMMENTS

### Newsletter Dating--

You will probably have discovered that the T.S. is late, as usual. And, if you've checked the top of this page (or any other one, for that matter) you will probably be wondering what I'm up to! The heading this month reads "April-May; Vol XXII, Nos. 4&5" and is intended to help those who don't like getting their T.S. a month late. Since something in my psyche flatly refuses to get the T.S. printed before the first of a month, since the post office is often slow in delivering third class mails, since most of you don't like getting dated mail after the month for which it is dated, and since all the big magazines pre-date their issues by at least one month, the IRC Board, with the full approval of the members at the March meeting, decided to follow the "big guys'" lead and, starting this month, pre-date the T.S. by one month. This issue is dated April-May so that you'll know we haven't skipped any issues, but next month's issue, and all those following, will cover only one month. There will NOT be any missed months!!

### Music Library--

Several donations have been received for the music library, but, because the librarian is on vacation, they have not been processed as of this printing. They should be ready by next month. Requests for loaned tapes are being processed, though, even though the service may be a little slow.

### New Members--

Not only is the Music Librarian gone, but the Secretary is missing also, which isn't too surprising since they just happen to be married to each other. The same warning applies to the secretary's correspondence as to the librarian's--everything is being done, but a little (maybe a lot) slower. Application requests are being filed by yours truly and completed applications are being processed by Bill Endicott, but the turn around time is much longer with us two working peoples handling things than with one more-or-less retired person doing it!

### Supplements--

Just in case you had any doubts about it, the Directory Manager is on vacation (since she's also the Secretary, you probably were not even surprised.) The names and addresses of new members are included here, but full details for each, as well as address changes, deletions, and reinstatements, will be on a regular supplement page next month.

## NEW MEMBERS

William James Drew  
88 Chestnut Crescent  
Scarborough, Ontario  
Mil 1Y5

Beverly Faulkner  
650 Florence Avenue  
St. Louis, MO  
63119

John Humphries  
221 N. Union, #4  
Tulsa, OK  
74127

Hakan Markstrom  
Skiftesgatan 23  
S-93155  
Skelleftea  
Sweden

Charles S. Miller, Jr.  
14007 N. 30th Street #108  
Tampa, FL  
33612

Michael J. Mooney  
140-10 Franklin Ave (B44)  
Flushing, NY  
11355

Mrs. Lou Morris  
902 N. Woods St.  
Sherman, TX  
75090

Robert Pierce  
1715 Ave. P  
Huntsville, TX  
77340

Pearl M. Reinde  
2000 Johnston Dr.  
Manitowoc, Wisc.  
54330

Fred S. Stone  
314 Winchester Dr.  
Eatonton, GA  
31024

*Sharon*

## Tape/Slide Show (con't)

You can take pictures with a specific theme in mind or you can shoot whatever turns up and see how the resultant slides arrange themselves. If you have an idea for a specific topic or theme, you will need to be aware of required shots--Vern Klingler, in his show "The Great Southwest," decided on a "Route 66" theme and knew that he needed slides showing the names of all towns mentioned in the song. However you decide to progress, be aware of the overall organization necessary in your finished show, including the location, the subject, and humor. If a certain topic is especially interesting, be certain to take several shots, including close-ups, mid-range, and long-range views.

It is necessary to have adequate equipment for your journey: camera and accessories, plenty of film, and recorder and tape. It would also be a good idea to know how to use the equipment effectively!

The "funnest" part of the entire project is in the gathering of material. Be alert to interesting shots which will fit into your projected scheme, as well as just plain interesting shots, for you might find you'd like to change your entire format when you start putting everything together. As you blithely shoot your way through your vacation, keep accurate records of what, where, when, and how you've been shooting, as well as any other necessary tidbits of information you think might be helpful. Jack Logan recommends recording the information into a portable cassette recorder, while Bill Davies prefers to have the information visually available and has devised a picture log which he has had printed.

Don't feel bashful about using your tape recorder to capture sounds, to record guides' lectures, and to record your impressions along the way. When recording for possible use in your show, be aware that the recorder hears all sounds around and not just the specific ones your ear has picked out--the muted rumble of the train may very well be drowned out by the general clamor of your fellow travellers. Again, it's important to know your equipment and what it can and cannot do. But, if in doubt, record away--just be willing to discard substandard material.

I fear that coalescing, or putting it all together, may prove to be the most traumatic, yet, finally, the most rewarding, of all phases of tape-slide show production.

The very first step is to view all of your slides and to label them for easy identification. An absolute must is to discard any slides which are not technically good--although you know that that out-of-focus, overexposed blur is really the Grand Canyon, your viewers might have trouble recognizing the magnitude of its beauty.

Writing a script is another of the fun times. You can be formal, educational, humorous, or any combination, but you must be yourself. Your enthusiasm for the project must come through and the excitement of the moment be preserved. When preparing the script, keep your comments short, interesting, and distinct. The research you did before your trip will be quite helpful now. Review your notes for accuracy; don't guess about anything; verify everything you are unsure of--Bill Davies has been known to write to various guides when he's had a question regarding their comments. Always, remember your projected audience: their interests may well be different from yours, so present a well-balanced program; they may not be extremely knowledgeable about the areas you cover, so aim to educate (nicely) as you entertain. Make notes of the music or sound effects you plan on using. Work from the slides you have and make notes of any more you need to obtain, such as introductory, intermission, or comic relief scenes.

Once your written script is finished you can record it to facilitate timing. Speaking normally, read it onto a preliminary tape--this will not be your permanent tape. Play the tape back and, using a stop watch, time each phrase or segment of the script. Bill Davies records all of his information on columned paper, allotting one column for slide number, one for script text, one for time, one for music cues, and one for sound effect cues. Vern Klingler records the script text on note cards, using one card for the text for each slide, and marks his information on the cards. Use whichever system you prefer, or invent one of your own, but be comfortable and consistent with what you do.

Once you find out how long your script is, it's time to edit. The "ideal length" of a show is 1½ hours with an intermission half way through. This allows use of a C-90 cassette for recording if you want to use cassettes, but, more importantly, keeps your audience from getting too tired and restless.



### Tape/Slide Show (con't)

Try to vary the screen time for the slides, keeping some on the screen for a very short time and leaving others for longer times. It is best not to leave any on the screen for longer than 9 seconds. If you have a lot to say about a subject use several slides rather than hold one too long. Consider using long, medium, and close shots for greater emphasis. If you have just a little bit to say but many pictures you want to show, use music to fill out the time or, if you're really brave and have a steady hand, crop and join slides to produce one slide out of several.

Your recording equipment will determine how you go about making the tape for your show. An open reel deck provides the greatest versatility, for you can record four separate tracks unless you want to go stereo, then you are limited to two. A mixer is extremely handy but not essential, as many good shows are done without mixers: Bill Davies uses one and Vern Klingler doesn't. Always record at 7½ips, as it provides a better sound. If using a mixer, record voice, music, and sound effects at full volume onto separate tracks of an open reel, then mix them at desired volumes onto the final tape. If not using a mixer then record voice, music, and sound effects according to the capabilities of your own machine. Whichever way you go, be careful not to jerk in and out with your sounds. Check the voice/music level to be certain the voice can be heard clearly. Re-record your tape until it is perfect.

Now that your tape is finished and your slides are in order, it is time to preview your show. Using your timed and notated script, run your slides and tape. If you use an automatic slide changer or dissolve unit, you'll have already placed the impulses on the tape according to the manufacturer's directions and will use the script to verify the accurate functioning of the unit. If you are changing the slides manually you will need the script to tell you when to change slides. Don't rely on memory for slide changes; always use the script. On this initial preview make certain that the slides are in proper sequence, that nothing has been left out of the recorded script, that voice/music level is conducive to good listening, and that the show flows well. A few friendly faces are useful at previews to offer constructive criticism.

For ease in assuring proper placement of slides in the slide trays for future showings, make a mark with a colored marking pen on the top of the packet of slides for each tray: make a wavy line so that you will notice any slides out of order, or write the title of the show, the tray number, or any other identifying information you might want to include. The important thing to remember is to be certain that each slide is marked sequentially so that mixups will be less likely to occur. Identify your tapes as to show title, playing information, and date. Keep your script and identify it, also.

Now is the time of supreme gratification. Your show is ready for viewing. Friends and acquaintances are obvious sources for audience members. Church get-togethers, library programs, and IRC meetings provide ready-made audiences. Once you've shown your show several times and your fame spreads, you might find yourself so in demand that you have to limit your appearances to a manageable number each week.

As you plan your vacation this summer, do a little advance research and plan to put your travel slides together upon your return. The resultant show will be one way of showing the rest of the world what you have found to enjoy!

\*\*\*\*\*

BILL KEARNEY, Welcoming Committee Chairman, says that he has had several requests for information about the clasp envelopes he uses for mailing tapes to new members. He writes that they are available through wholesale only from the following company, but that your local retailer can order them for you:

Western States Envelope Co.  
P.O.Box 20408  
Milwaukee, Wisc.  
53201

## HOW TO PRODUCE A TAPE-SLIDE SHOW

by Sharon Moore

Regularly scheduled meetings of the Indiana Recording Club are held on the third Sunday of each month at 2:00pm in the basement meeting room of the Leppert & Copeland Mortuary (740 E. 86th Street) in INDIANAPOLIS. GUESTS ARE WELCOME!!

### MAY 17TH

BILL DAVIES will present a tape/slide show on "The Alps and Oberammergau". This show includes scenes from the Passion Play presented by the townspeople of Oberammergau. Don't miss it!

### JUNE 21ST

LARRY BEYMER and DON BOYER will present old movies. Again, this is a "must-see" presentation.

### JULY 19TH

BILL DAVIES will be featured again, this time with his show "Beautiful Hawaii." Although the phrase is beginning to sound redundant, "Don't miss it!"

COFFEE AND GOOD CONVERSATION ARE FEATURED AT ALL I.R.C. MEETINGS.

\*\*\*\*\*

### VOICE OF HISTORY LIBRARY

#VH-95 - "The Age of Television" - it's first 25 years. Milton Berle, Hugh Downs, Arlene Francis. 5" reel.

Around Indianapolis there always seems to be somebody, someplace, giving a tape-slide show or a travelogue. After seeing several in the last few months, and realizing that my own projected vacation this summer would provide good material for my initial venture into such an undertaking, I have consulted several of the IRC's leading authorities on the subject. The helpful hints which follow are geared toward a vacation or travel presentation, but the ideas are freely adaptable to any topic, be it historical, documentary, or fictional.

There are four phases to successful tape-slide show development: planning, gathering, coalescing, and viewing. Included in each of these phases are three basic components: tape, slide, and show--tape can be used many ways, slides must be of good quality, and you are going to provide a show to entertain people.

Planning is essential before the first picture is taken or the first sound is recorded. You need to have an idea of where you are going and what to look for when you get there--to go to Yellowstone National Park and miss "Old Faithful" would almost be criminal! Your local library can probably provide you with a wealth of information on just about any place on Earth, and a few places out of this Earth.

continued on track 4

### INDIANA RECORDING CLUB

Sharon Moore, Editor

4215 North Oxford St.

Indianapolis, IN 46205

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